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Faire lockes, resembling Phoebus' radiant beames ;
Smooth forehead, like the table of high Ioue.

Boas has remarked (*Works of Thomas Kyd*, p. lxxxii) on two parallels between Shakespeare and this play, to which this may now be added.

As Boas thinks that these lines from *Soliman and Perseda* may possibly have been inspired by the 21st sonnet of Watson's *Hecatompethia*, we may note how the poet there (7-9) introduces the perfections of various goddesses to characterize his mistress :

By Iunoes gift she beares a stately grace,
Pallas hath placèd skill amidd'st her brest ;
Venus her selfe doth dwell within her face.

In the same kind is *A. Y. L.* 3. 2. 147-160.

The similarity between *Sol. and Pers.* 85-6 and *Shak., Ven. and Adon.* 234 ff. seems never to have been remarked.

Apropos of *Soliman and Perseda*, perhaps W. R. Greg (*Mod. Lang. Quart.* 4. 188) is a little severe in characterizing Boas' first Quarto edition of 1599 (*Works*, p. 162) as a forgery, though it is undoubtedly a modern reprint. The copy in the Yale Library has, on the reverse of the title, in small letters at the bottom of the page : 'J. Smee-ton, Printer, St. Martin's Lane.' The British Museum copy, 11773. c. 11, is likely, therefore, to have the same means of identification.

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THE BASQUE VERB.

Students of Basque on both sides of the Atlantic will be interested to learn that an elaborate analysis of Pierre D'Urte's Basque Verb has just been placed in the Bodleian Library at Oxford. (Basque mss. C 2.) It amounts to 138 pages of foolscap, and is the work of the Reverend Andrew Clark of Lincoln College. The grammar to which it refers—itsself a mere fragment—was unearthed by Professor Rhys some years ago in Lord Macclesfield's library. At his suggestion, the late Prince Lucien Bonaparte visited Shirburn and

examined it. It was eventually copied out by the late Canon Llewelyn Thomas of Jesus College, and has also been presented to the Oxford Library (Basque mss. C 1). We offer this information for the use of scholars that might otherwise be ignorant of the existence of these mss., neither of them being likely to be printed in the near future.

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ENGLISH DRAMA.

Poetaster, by Ben Jonson. Edited, with Introduction, Notes, and Glossary, by HERBERT S. MALLORY, Ph. D. [Yale Studies in English, xxvii.] New York : Henry Holt and Co., 1905.

Five of Jonson's plays have already appeared in this series, beside a volume of Studies in his Comedy, and we trust that the plan includes reproductions of all the best works of one of the most conscientious, most clear-thoughted, and manliest spirits among English men of letters ; one who stood alone among his poetical contemporaries in the combination of principles and method—science and art.

Poetaster is, of course, not one of Jonson's best plays, being rather a dramatic lampoon than a comedy ; but it contains so much of personal and biographical interest that it is well worth the pains that the editor has bestowed, not upon the text only, but also upon the famous literary quarrel that gave it birth, the origin of which, notwithstanding the most diligent investigation, is still not as clear as one could wish.

With regard to this quarrel, I find myself unable to agree with Dr. Mallory (and others) that Jonson meant the Hedon of *Cynthia's Revels* for Marston, and Anaides for Dekker. Where Jonson undertook to caricature, he made his caricatures so characteristic that the public could not fail to recognize the originals, as he does in *Poetaster*. But who, in "Hedon, the Voluptuous, a courtier," "a gallant wholly consecrated to his pleasures," who affects preciosity in speech, ex-